Feb. 10, 1958

PLAYBILL

a weekly magazine for theatregoers

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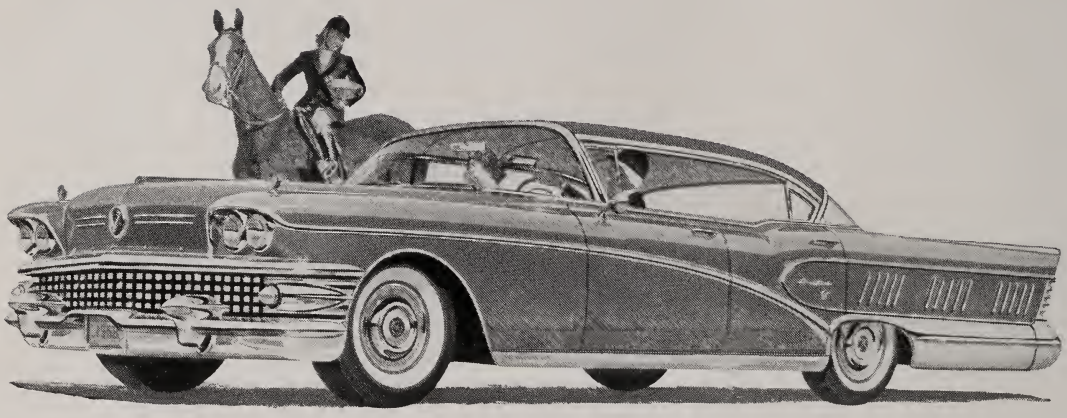

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1908-1958 GM *FORWARD FROM FIFTY . . . INTO THE ROCKET AGE*

FAMOUS LAST WORDS

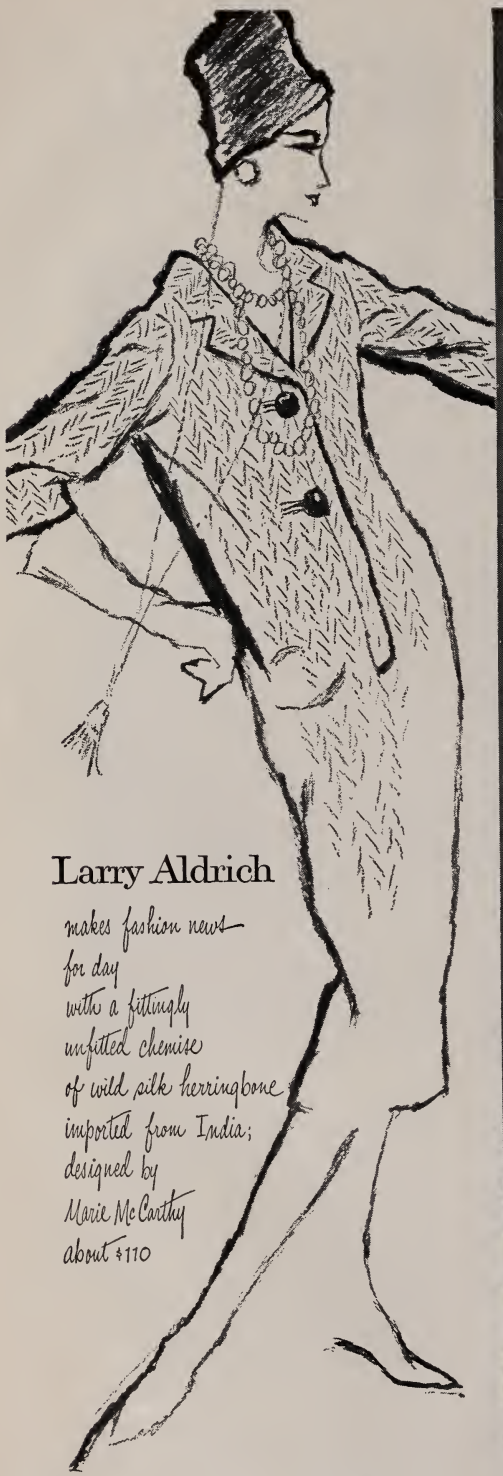
From the New York Openings

Last Word from Pauline Trigere on black-tie theatre dressing: Cowled, sleeveless, front-buttoning jacket ends at waist; skirt's a slender shaft; patent leather belt closes gap. In black twill silk. $150. *De Pinna, N.Y.; Frost Bros., San Antonio.*

Women who worry about the last word in fashion may now relax, for it has been spoken—in all the languages that count. Paris, London, Rome and Florence have been heard from; final stages of the New York couture openings are in progress. By the end of the month the fashion will have settled comfortably into its new groove; the look of *dernier cri* wardrobes at that time will be the look they'll wear, except for a gradual conversion to lighter fabrics, until at least the middle of summer. (For p.m. aspects of that look, see accompanying notes from our fashion artist's sketchbook.)

To fashion reporters at this stage of the game comes a heavenly release from the need to spell out, even one more time, the word "chemise," which has become practically synonymous with the word "dress" (so, for Pete's sake, let's put it out to pasture). This is not by any means to say that the *other* kind of dress, i.e., the pinch-waisted, full-skirted kind so recently the standard, is in eclipse. That dauntless silhouette is, after all, the darling of a doggedly devoted following which is still too large — and too insistent—to be ignored. Therefore it will continue in peaceful coexistence with the new favorite, and *vox pop* may chalk up another victory, a less notable one, to be sure, than others of our time (as when, not so long ago, women resolutely refused the flat bust and ankle-length street skirts), but proof that even in fashion the tail may once in a while wag the dog.

—BARBARA BLAKE



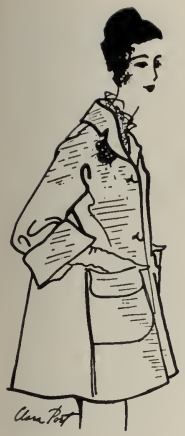
Larry Aldrich

makes fashion news—
for day
with a fittingly
unfitted chemise
of wild silk herringbone
imported from India;
designed by
Marie McCarthy
about $110

LORD & TAYLOR, New York; BRAMSON'S, Chicago;
JOSEPH MAGNIN San Francisco; HUTZLER'S, Baltimore

From Rembrandt, the two-piece idea for theatre, done in black tissue crepe. Overblouse top wears elaborate back drapery in cowl effect. $40. *Henry Bendel, N.Y.*

Minority-leader Oleg Cassini champions the silhouette that won't say uncle: One-piece dress in navy peau de soie and white reembroidered Alençon, finished with a crisp white organza bow. About $160. *Saks Fifth Avenue, N.Y.; Neiman-Marcus, Dallas.*



Last Word in raincoats: All-occasion conception in Reeves jet black cotton cord (also putty, parchment) is lined in French imported plaid; goes to theatre with complete aplomb. Schiaparelli's design for March & Mendl. About $25. *Lord & Taylor, N.Y.; Jordan Marsh, Boston.*

Ceil Chapman, celebrated virtuosa of the whirling, waltzing skirt, succumbs to Twenties influence: Her column of black lace in Ametex' lovely rose pattern is draped over shorter crepe slip. $145. *Bergdorf Goodman, N.Y.; Jenny Co., Cincinnati.*

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Alan Jay Lerner

MY FAIR LADY

THE MUSICAL VERSION of *Pygmalion* was first suggested to Frederick Loewe and myself by Gabriel Pascal, an improbable mid-European impresario who, years before, had cajoled or persuaded G.B.S. into handing over to him the motion picture rights to his plays.

When we met Pascal, he had recently acquired the musical rights. Loewe and I were instantly intrigued with the project and spent several months talking about it. For reasons much too diverse and complicated to record here, we then abandoned it. One day in the August of 1954, shortly after Pascal had died, we began discussing it again. Our enthusiasm was rekindled immediately, and we decided to launch into it again. The more we worked, the more we loved it; the more we loved it, the more we worked.

In the process of writing it we got half through twice and started over. There are fifteen musical items in the play. We actually wrote over thirty. Two were discarded on the road in the normal process of tightening and perfecting. The rest are in the files under "G" for "Groping." For, in spite of its timeless story, *Pygmalion* is far from a simple play. It would be un-Shavian if it were. Eliza's development is straightforward enough, but

Continued on page 30

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HERMAN LEVIN

presents

EDWARD MULHARE **SALLY ANN HOWES**

IN A NEW MUSICAL

MY FAIR LADY

Adapted from Bernard Shaw's "Pygmalion"
Produced on the screen by Gabriel Pascal

Book and Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Production Staged by
MOSS HART

Choreography and Musical Numbers by HANYA HOLM

with

RONALD RADD

REGINALD DENNY

VIOLA ROACHE PHILIPPA BEVANS JOHN MICHAEL KING REGINA WALLACE
OLIVE REEVES-SMITH ROBIN CRAVEN GORDON DILWORTH ROD McLENNAN

Production Designed by
OLIVER SMITH

Costumes Designed by
CECIL BEATON

Musical Arrangements by
ROBERT RUSSELL BENNETT & PHIL LANG

Lighting by
FEDER

Dance Music Arranged by
TRUDE RITTMAN

Musical Director: FRANZ ALLERS

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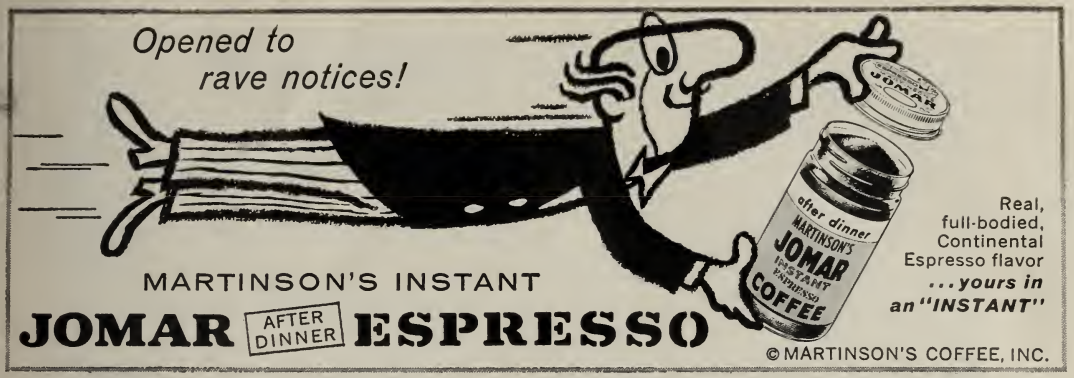

Cast

(In order of appearance)

BUSKERS ..... MAXINE BERKE, THATCHER CLARKE, JOE ROCCO
MRS. EYNSFORD-HILL ..... REGINA WALLACE
ELIZA DOOLITTLE ..... SALLY ANN HOWES
FREDDY EYNSFORD-HILL ..... JOHN MICHAEL KING
COLONEL PICKERING ..... REGINALD DENNY
A BYSTANDER ..... CRANDALL DIEHL
HENRY HIGGINS ..... EDWARD MULHARE
SELSEY MAN ..... GORDON DILWORTH
HORTON MAN ..... DAVID THOMAS
ANOTHER BYSTANDER ..... ROD McLENNAN
FIRST COCKNEY ..... WILLIAM KRACH
SECOND COCKNEY ..... GLENN KEZER
THIRD COCKNEY ..... RAY HYSON
FOURTH COCKNEY ..... HERB SURFACE
BARTENDER ..... DAVID THOMAS
HARRY ..... GORDON DILWORTH
JAMIE ..... ROD McLENNAN
ALFRED P. DOOLITTLE ..... RONALD RADD
MRS. PEARCE ..... PHILIPPA BEVANS
MRS. HOPKINS ..... OLIVE REEVES-SMITH
BUTLER ..... GLENN KEZER

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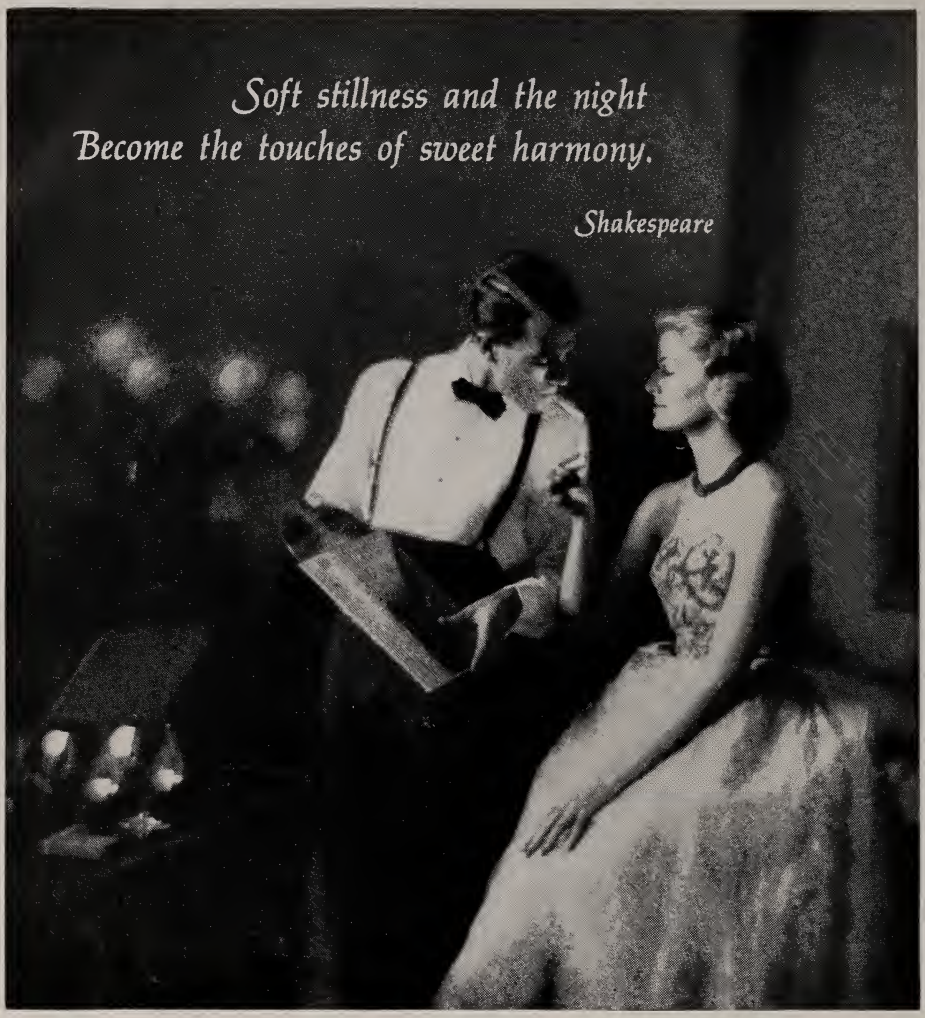

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CHAUFFEUR	BARTON MUMAW
FOOTMEN	WILLIAM KRACH, PAUL BROWN
LORD BOXINGTON	GORDON DILWORTH
LADY BOXINGTON	OLIVE REEVES-SMITH
CONSTABLE	BARTON MUMAW
FLOWER GIRL	CATHY CONKLIN
ZOLTAN KARPATHY	ROBIN CRAVEN
FLUNKEY	PAUL BROWN
QUEEN OF TRANSYLVANIA	MARIBEL HAMMER
AMBASSADOR	ROD McLENNAN
BARTENDER	PAUL BROWN
MRS. HIGGINS' MAID	MARGARET CUDDY

Singing Ensemble

Melisande Congdon, Lola Fisher, Mary Sue Berry, Maribel Hammer, Colleen O'Connor, Linda McNaughton, Helen Ahola, Karen Shepard, Paul Brown, John H. Jones, Glenn Kezer, William Krach. Ray Hyson, Lindsey Bergen, Herb Surface, David Thomas.

Dancing Ensemble

Estelle Aza, Cathy Conklin, Margaret Cuddy, Maxine Berke, Pat Diamond, Betty Buday, Barbara Heath, Katia Geleznova, Nancy Lynch, Joan Darby, Thatcher Clarke, Crandall Diehl, David Evans, Marc West, Barton Mumaw, Gene Nettles, Paul Olson, Joe Rocco, Fernando Schaffenburg, James White, Harry Woolever.

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Synopsis of Scenes

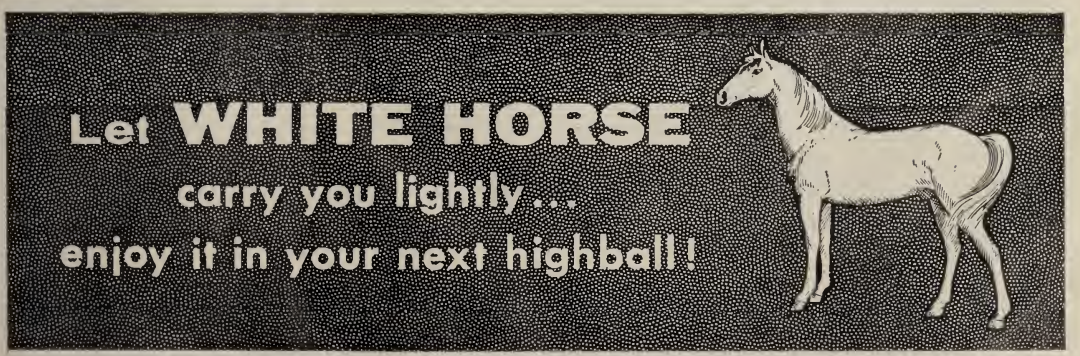
ACT I.

THE PLACE IS LONDON, THE TIME 1912.

Scene 1—Outside the Opera House, Covent Garden: A cold March night.
Scene 2—A tenement section—Tottenham Court Road: Immediately following.
Scene 3—Higgins' study: The following morning.
Scene 4—Tenement section—Tottenham Court Road: Three days later.
Scene 5—Higgins' study: Later that day.
Scene 6—Near the race meeting, Ascot: A July afternoon.
Scene 7—Inside a club tent, Ascot: Immediately following.
Scene 8—Outside Higgins' house, Wimpole Street: Later that afternoon.
Scene 9—Higgins' study: Six weeks later.
Scene 10—The Promenade of the Embassy: Later that night.
Scene 11—The ballroom of the Embassy: Immediately following.

ACT II.

Scene 1—Higgins' study: 3:00 the following morning.
Scene 2—Outside Higgins' house, Wimpole Street: Immediately following.
Scene 3—Flower market of Covent Garden: 5:00 that morning.
Scene 4—Upstairs hall of Higgins' house: 11:00 that morning.
Scene 5—The conservatory of Mrs. Higgins' house: Later that day.
Scene 6—Outside Higgins' house, Wimpole Street: Immediately following.
Scene 7—Higgins' study: Immediately following.



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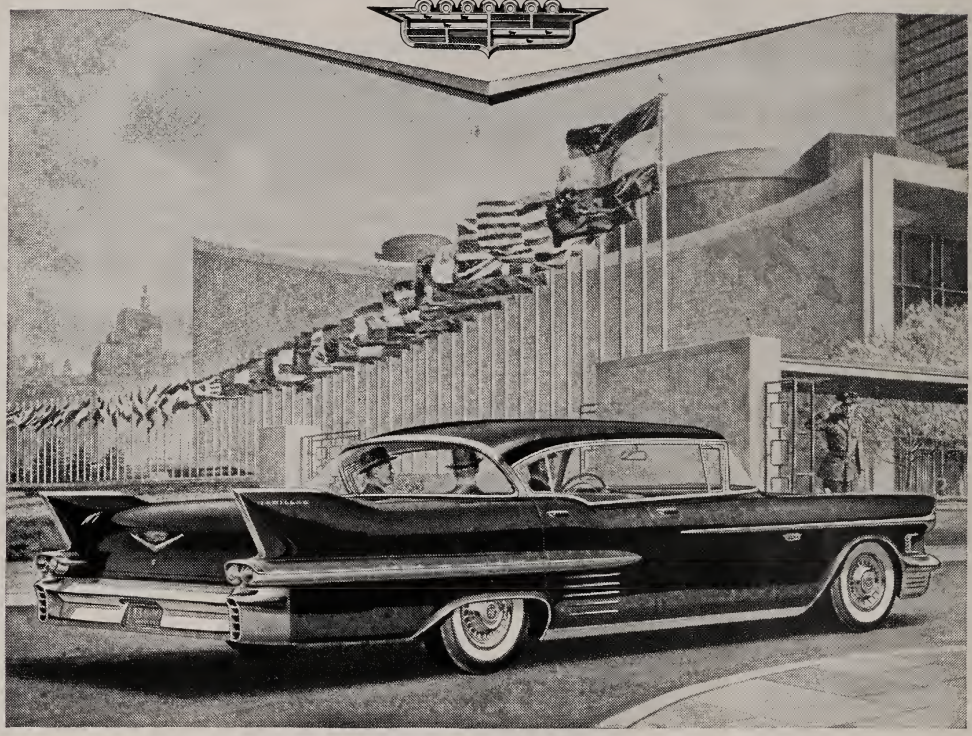
Cadillac



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Musical Numbers

ACT I.

SCENES

1. Street Entertainers ..... *The 3 Buskers*
   "Why Can't The English?" ..... *Higgins*
   "Wouldn't It Be Loverly" ..... *Eliza and Cockneys*
2. "With a Little Bit of Luck" ..... *Doolittle, Harry and Jamie*
3. "I'm An Ordinary Man" ..... *Higgins*
4. "With a Little Bit of Luck" (Reprise) ..... *Doolittle and Ensemble*
5. "Just You Wait" ..... *Eliza*
   "The Rain In Spain" ..... *Higgins, Eliza and Pickering*
   "I Could Have Danced All Night" ..... *Eliza, Mrs. Pearce and Maids*
7. "Ascot Gavotte" ..... *Full Ensemble*
8. "On The Street Where You Live" ..... *Freddy*
11. "The Embassy Waltz" ..... *Higgins, Eliza, Karpathy and Full Ensemble*

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ACT II.

1. "You Did It" ..... *Higgins, Pickering, Mrs. Pearce and The Servants*
   "Just You Wait" (Reprise) ..... *Eliza*
2. "On The Street Where You Live" (Reprise) ..... *Freddy*
   "Show Me" ..... *Eliza and Freddy*
3. "Wouldn't It Be Loverly" (Reprise) ..... *Eliza and Cockneys*
   "Get Me To The Church On Time" ..... *Doolittle, Harry, Jamie and Ensemble*
4. "A Hymn To Him" ..... *Higgins*
5. "Without You" ..... *Eliza and Higgins*
6. "I've Grown Accustomed To Her Face" ..... *Higgins*

Understudies for "My Fair Lady"

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Eliza—Lola Fisher; Doolittle—Gordon Dilworth; Mrs. Higgins—Regina Wallace; Freddy—John H. Jones; Mrs. Pearce and Mrs. Eynsford-Hill—Olive Reeves-Smith; Karpathy—David Thomas; Jamie—Paul Brown; Harry—Glenn Kezer; Mrs. Hopkins—Maribel Hammer.

Assistant to Mr. Lerner ..... Doris Warshaw
Assistant to Mr. Hart ..... Stone Widney
Assistant to Miss Holm ..... David Nillo
Assistant to Mr. Smith ..... Robert O'Hearn
Assistant to Mr. Allers ..... Peter Howard
Choral Arrangements ..... Gino Smart
Dance Pianist ..... Freda Miller
Assistant Conductor ..... Harris Danziger
Hair Styling ..... Ernest Adler

Costumes Executed by Helene Pons.

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Who's Who in the Cast

EDWARD MULHARE

Henry Higgins

Mr. Mulhare was 19 when he obtained his first professional engagement at the Cork Opera House. There, in successive weeks, he played Murdo in *The First Mrs. Frazer* and Lodovico in *Othello.* His christening in these works followed academic flings at St. Nessan's School and North Monastery and a few fitful months in which he "read medicine" at The National University of Ireland. Shortly thereafter he joined the Dublin Theatre Guild, a new organization with lofty ideals which recruited talent from all of Ireland. For it he played Bill Walker in Shaw's *Major Barbara,* Horace Giddens in *The Little Foxes* and appeared in A. J. Cronin's *Jupiter Laughs.* When Shelagh Richards-Michael Welsh Productions undertook Shaw's *Saint Joan* in Dublin, Mr. Mulhare was its LaHire. He made his first appearance in England with an ENSA unit, formed in Northern Ireland, as Max de Winter in *Rebecca.* Following sporadic employment with the Gate Theatre in Dublin, and club theatres in London, in 1951 Mr. Mulhare was named leading man of the Liverpool Repertory Company, an incubator which hatched such notables as Rex Harrison and Michael Redgrave. That same year he played Lodovico, to Orson Welles' Moor of Venice, in Laurence Olivier's revival of *Othello* at the St. James' Theatre, London. In 1952 he was with the Alexandra Repertory Company, Birmingham, then played in the Gielgud Season at the Lyric Theatre, Hammersmith. With Gielgud he subsequently went to the Rhodes Festival at Balawayo, Rhodesia, in *Richard II.* The next season he appeared in the Israeli-made film, *Hill 24 Doesn't Answer,* then went into *Night at the Ball,* with Gladys Cooper and Wendy Hiller, at the New Theatre, London.

SALLY ANN HOWES

Eliza Doolittle

Miss Howes had her stage christening in *Caprice,* a musical unveiled in Glasgow in 1951. Later that season she appeared in the Royal Command Variety Performance at the Victoria Theatre, and the following year frolicked in *Bet Your Life,* a musical which enjoyed a long run at the Hippodrome. In February of 1953 she played Jennifer Rumson in the London production of *Paint Your Wagon,* coinage of Alan J. Lerner and Frederick Loewe. In it she shared honors with her father, Bobby Howes, one of the top comedians of our generation. This transplanted romp ran for a year and a half and established her as one of the most radiant of Britain's musical-comedy stars. In the 1955 season she played Margaret in *Romance in Candlelight* at the Piccadilly, and early the following year added to the delight of *Summer Song* at the Princess. In her most recent London engagement, Miss Howes played the leading role in the London production of *A Hatful of Rain.* She made her screen bow at twelve and had appeared in a score of films before she was twenty. Currently she can be seen on our screens in *The Admirable Crichton.*

RONALD RADD

Mr. Doolittle

Mr. Radd was first exposed to our flower and chivalry last season when he was Anniello in *Hotel Paradiso* at Henry Miller's Theatre, a role he had created at London's Winter Garden Theatre a year earlier. There he was the aide of Alec Guinness, here of Bert Lahr. Mr. Radd is indigenous to Sunderland, Durham, and his first demonstration was in a touring company of *Seagulls over Sorrento,* the comedy about British naval life which ran well

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over three years in London. His first West End engagement was in Alan Melville's *Simon and Laura,* after which he played Walter Maximus in *The Buccaneer* in its engagements at the Lyric, Hammersmith, and the Apollo. Between his London and New York engagements in *Hotel Paradiso,* he appeared in *Olive Ogilvie.* Though in his early thirties, Mr. Radd has been applauded for his ability to portray juveniles and dotards with equal conviction.

REGINALD DENNY

Col. Pickering

Mr. Denny was co-starred with Bobby Clark in *All Men Are Alike* when last seen in New York in 1942. In his first demonstration on our shores he toured in *The Quaker Girl,* subsequently was seen in New York in *Twin Beds, Rosalind,* with Marie Tempest, *Paganini, The Professor's Love Story* and *Friend Martha.* Following an engagement in *The Passing Show* he was seen as Prince Edward in John Barrymore's *Richard III.* After a London engagement in *Larger Than Life,* Mr. Denny toured our Democracy in *The Cocktail Party* and *Don Juan in Hell.* He has enlivened many motion pictures and television shows. Currently he can be seen on the screen as the British Commissioner in Bombay in *Around the World in Eighty Days.* Reginald Denny Industries, a Hobby Shop littered with model airplanes, trains, etc., flourishes in Hollywood. He pioneered and developed the first pilotless, radio-controlled aircraft flown in this country.

VIOLA ROACHE

Mrs. Higgins

The Royal Academy of Dramatic Art behind her, Miss Roache made her first professional gesture in George Ade's *The College Widow* at the Adelphi, London. Thirty years ago she might have been observed on the stage of the Forrest in *The Woman Disputed.* Since then she has graced New York platforms in such commendable plays as *The Bachelor Father, What Every Woman Knows, Bird in Hand, Pride and Prejudice, Call It A*

Day, The Philadelphia Story, Angel in the Wings, Cyrano and *Richard III* with José Ferrer.

PHILIPPA BEVANS

Mrs. Pearce

London-born Miss Bevans was the maid in *Bachelor Born* in her first West End adventure, and had her initial New York outing in *Step Daughters of War.* In this latitude she has been seen and heard in *Harriett, Dream Girl, Buy Me Blue Ribbons, The Relapse* and *Mr. Pickwick.* She has been seen and heard on most of the major TV shows of dramatic turn. Miss Bevans is the daughter of Viola Roache.

JOHN MICHAEL KING

Freddy Eynsford-Hill

Mr. King loosed his first lilt in *Inside U.S.A.* and has since made lyric contributions to such song and dance carouses as the revival of *Of Thee I Sing, Me and Juliet* and *Fanny.* Aprowl among his vital statistics, one finds that the subject of this monograph was begat by Dennis King, singer and actor *sans peur et sans reproche.*

REGINA WALLACE

Mrs. Eynsford-Hill

Miss Wallace had her professional christening in *Friendly Enemies,* as an amusing aide to Sam Bernard and Louis Mann over thirty years ago. Subsequently she was co-starred with Joseph Schildkraut in *The Pagans,* and was allied with Paul Muni in *Counsellor-at-Law,* Tallulah Bankhead in *Antony and Cleopatra* and Jane Cowl in *First Lady.* She also gave crisp performances in *The Show Off* and *The Breaking Point. The Male Animal,* the James Thurber-Elliott Nugent comedy, provided her with a juicy role and long employment. She toured in the original in 1940-41, appeared in the screen version with Henry Fonda, was in the comedy's vastly successful revival in 1952, toured in it again in 1953-54. In her eight years in Hollywood she appeared in some fifty pictures. She has had many roles in the major radio and television shows.

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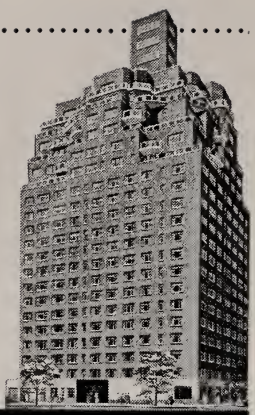

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OLIVE REEVES-SMITH

Mrs. Hopkins

After song-and-dance diversions in the small towns of England and Wales, Miss Reeves-Smith made her first New York sally in *The Better 'Ole* as a lyric aid to Charles Coburn. The daughter of H. Reeves-Smith, original Capt. Jinks of the Horse Marines, recalls with pleasure her engagements with Ethel Barrymore in *Whiteoaks,* with George M. Cohan in *Pigeons and People,* and with Dennis King in *Richard of Bordeaux,* and profitable intervals in *The Doughgirls, The Wookey, Love From a Stranger, Jubilee, Three Live Ghosts,* and *Bloomer Girl.*

ROBIN CRAVEN

Zoltan Karpathy

Mr. Craven played Mr. Mayhew, counsel for the accused man in *Witness for the Prosecution.* Prior to his legal activities in the Agatha Christie thriller he was for three years the British Ambassador, Sir Edward Ramsay, in *The King and I.* In his professional dedication in *La Prisonniere*—known here as *The Captive*—he and his allies aired the dialogue in French. New York first saw him in *Dear Octopus,* the Dodie Smith comedy seen at the Broadhurst in '39. He has frequently appeared on the top TV programs, holds a B.A. degree in modern history from Oxford, and served Field Marshal Montgomery's 8th Army in Africa and Italy.

GORDON DILWORTH

Harry

Mr. Dilworth had explored Miami University, the Juilliard Graduate School and the Borscht Circuit before he was licensed to sing in *Babes in Arms,* a Rodgers and Hart antic which erupted at the Shubert in '37. Since then he has competed with oboes, prima donnas and tap dancers in *Helen Goes to Troy, The Medium* and *The Telephone, Paint Your Wagon,* even took to the deep when *A Night in Venice* graced the lagoon at Jones Beach.

ROD McLENNAN

Jamie

Following a scuffle with pantomime in his native Australia, Mr. McLennan danced in London to the tunes of Richard Rodgers in *Peggy Ann,* while his musical dedication in New York was in *Rosalie,* a Ziegfeld confection with tunes and lyrics by the Gershwins. More recently he has impersonated a reporter in both *Lady in Danger* and *Season in the Sun.* As a member of the Yacht Club Boys, he sang all over the world.

FRANZ ALLERS

Musical Director

Mr. Allers has been associated with Lerner and Loewe in three previous shows, *The Day Before Spring, Brigadoon,* and *Paint Your Wagon.* Mr. Allers has led the New York Philharmonic and Philadelphia orchestras in their outdoor activities. Born in Czechoslovakia, he came to this country with the Ballet Russe de Monte Carlo. He was on the podium when Agnes de Mille's *Rodeo* premiered at the Metropolitan Opera House in 1942. His last Broadway assignment was *Plain and Fancy.*

ALAN JAY LERNER

The author of the book and lyrics of *My Fair Lady* had his Broadway christening with *What's Up,* which ran for eight weeks at the National in '43.

"I could say it was a disaster, but disaster is too cheerful a word," he says. But he was only 24, four years removed from Harvard's campus, and not easily discouraged. In the interval between his exit from Harvard, where he wrote Hasty Pudding shows, and *What's Up,* Mr. Lerner worked for two years in the radio department of an advertising company, simultaneously writing scripts for microphone merchants. Among the programs which profited from his prose were the Chamber Music Society of Lower Basin Street and the Philco Hall of Fame.

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When he first conspired at a musical with Frederick Loewe, the author of *My Fair Lady's* score, the product of the fusion was a song-and-dance variation of the old Barry Conners farce, *The Patsy,* for a Detroit stock company. The Lerner-Loewe association was resumed with *What's Up,* and extended with *The Day Before Spring.*

Lerner and Loewe hit the jackpot with *Brigadoon;* again, in lesser degree, with *Paint Your Wagon.* Between, Lerner fashioned *Love Life* to Kurt Weill's music.

For Hollywood's cameras Mr. Lerner wrote the story, screen play and lyrics for *Royal Wedding, Huckleberry Finn* and his own *Brigadoon;* and the story and screen play for *An American In Paris.* The last won him an Academy Oscar.

With Frederick Loewe, Mr. Lerner has just completed *The Parisians,* a screen musical based on *Gigi,* the comedy which introduced Audrey Hepburn to New York.

FREDERICK LOEWE

Mr. Loewe has been the musical ally of Alan Jay Lerner in *What's Up, The Day Before Spring, Brigadoon, Paint Your Wagon;* now, *My Fair Lady.* Their partnership spans thirteen years with a few interruptions. Mr. Loewe is a living refutation of the dogma that all child *prodigies* are fated for middle-aged obscurity. A skilled pianist at 4, at 7 he composed the music for one of his father's variety skits; at 13 made his first appearance as a soloist with the Berlin Symphony Orchestra.

The elder Loewe, the original Prince Danilo in *The Merry Widow,* was summoned here by Belasco to play in *Tonight or Never* in 1930. Young Fritz came along. Ambushed by lingual traps, for a time he abandoned his exercises on the piano to aid the Loewe budget by way of prize fighting (as a bantam weight) and giving riding instructions. In the end he returned to the piano—in a Greenwich Village nightclub.

Mr. Loewe flourished as a concert pianist before he fled the platforms for the richer joys of composing. His first New York musical was *Great Lady,* "a biography with music" which had a three-week fling at the Majestic in 1939.

Since their paths first crossed in 1942, Loewe and Lerner have been among the most industrious and skilled collaborators in the musical comedy and operetta fields. As long as four years ago they worked briefly on a musical version of *Pygmalion,* abandoned it, then resumed in 1954 with *My Fair Lady* as the result.

MOSS HART

The director of *My Fair Lady* achieved his first great success as a playwright when, with George S. Kaufman, he wrote *Once In A Lifetime,* an hilarious spoof on the antics of the movie magnates and their minions. Thereafter, he and Mr. Kaufman collaborated on such hits as *Merrily We Roll Along, You Can't Take It With You, I'd Rather Be Right, The Fabulous Invalid,* and *The Man Who Came To Dinner.* These profitable ventures followed Moss Hart's fledgling efforts, among them *The Holdup Man,* which he wrote when he was all of 19, and *Jonica,* a 5-week failure fashioned 6 years later.

With Irving Berlin he wrote *Face the Music* and *As Thousands Cheer. The Great Waltz, Jubilee* and *Lady in the Dark* were richly rewarding solo efforts. The last-named musical play, in which Gertrude Lawrence starred—and in which a newcomer named Danny Kaye was the quick-tongued featured actor—was directed by Mr. Hart, as were *Dear Ruth, Junior Miss,* and the musical *Miss Liberty* (co-produced with Irving Berlin and Robert Sherwood) and his own *Christopher Blake.*

The most satisfying assignment of his career, he feels, was *Winged Victory,* the official Air Force show, which he wrote and directed at the request of General Hap Arnold. To familiarize himself with the personnel, their problems, their de-

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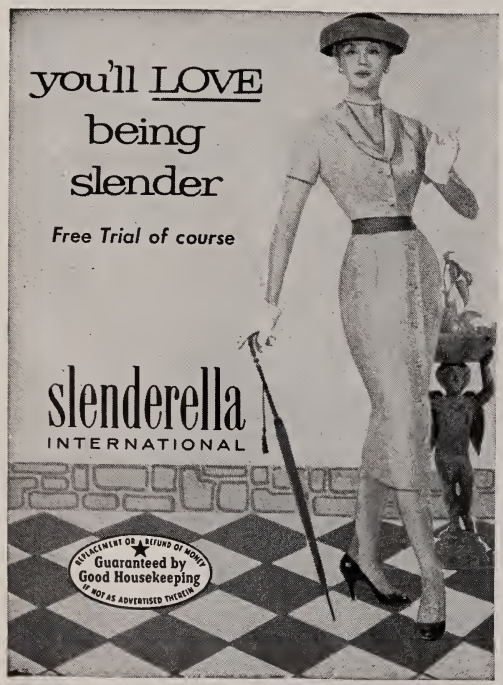

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lights and despairs, Mr. Hart, in a private's uniform and equipped with deceptive papers, was flown some 25,000 miles in visits to air force camps and installations.

Mr. Hart currently is writing his autobiography. Fittingly enough it will be called "Act I." It will be published by Random House next year.

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Continued from page 7

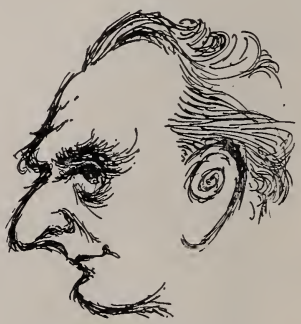
Professor Higgins is as complex as Shaw, himself, and is, in fact, very much Shaw. In a far less tangible way, Higgins goes through as much of a transformation as Eliza, the only difference being that Shaw would never allow the transformation to run its natural course. As a result, *Pygmalion* has one of the most perverse fifth acts Shaw ever wrote. Thematically it reaches a subtle climax with Eliza acquiring, if you will, a soul, thereby completing her transformation. Therefore, the play is finished. But on the more human level of Higgins and Eliza, nothing is solved. Much is implied, but nothing stated clearly.

Shaw compounded his perversity by writing an epilogue which is maddeningly frustrating. In the epilogue he tells what happens to Eliza and Higgins after the Campbell, who turned on him and said: play is over. And it is precisely everything you don't want to hear and don't wish to believe at all. It makes good sense, but it's highly unsatisfactory, as is usually the case when relentless logic is applied to the emotions. I can only assume it's but one more example of Shaw's mischievous refusal to join in the chorus of those who look at Man and Woman and murmer the age-old *"Vive la difference."* There is a story told that, at the rehearsals of *Pygmalion,* Shaw, the most celebrated vegetarian of our time, complained about the way a certain scene was being performed. Somehow the word "love" crept into the discussion. This was too much for Mrs. "What do you know of love? If you ever ate a lamb chop there wouldn't be a woman safe in London." I don't know if this story is true, but I hope so.

Naturally, Loewe and I often speculate what the old boy would say if he saw *My Fair Lady.* Naturally, we hope he would be pleased. Eventually I, as do all we poor mortals, will pass on to meet my Maker. For all of us earthly sinners, it can be rather terrifying. I should hate to think that I might also have to contend with an irate Shaw standing at the gate waiting for me too.

ALAN JAY LERNER

MOSS HART



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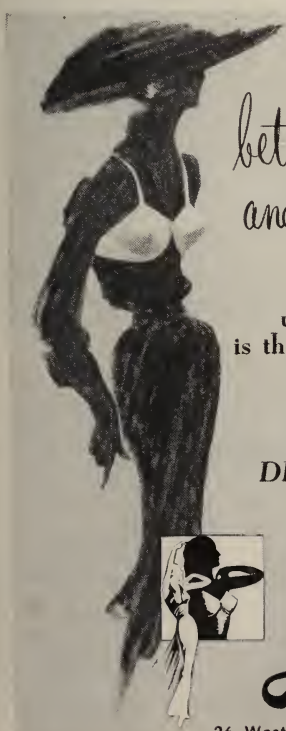

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